92-00560/

Coming of Age

The Report of the Nova Scotia Arts Advisory Committee

September 1991

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Recommendations
of the
Nova Scotia Arts Advisory Committee
(The recommendations are not in order of priority.)

A) CULTURAL POLICY BOARD

The province should facilitate the establishment of a Cultural Policy Board.

The Cultural Policy Board should evolve from the current Board of the Cultural Federations of Nova Scotia.

The Cultural Policy Board should be as representative as possible of the various interests within the cultural community.

The Cultural Policy Board should:
- advise the appropriate minister on the creation and implementation of cultural policy and legislation
- oversee a peer-juried program of project grants to artists and cultural organizations
- initiate and organize regular cultural policy conferences

B) PROVINCIAL CULTURAL POLICY

The provincial government should enact a provincial cultural policy.

The provincial cultural policy should be developed in consultation with the Cultural Policy Board and be approved at a provincial cultural policy conference.

The provincial cultural policy should recognize the importance of:
- cultural expression in all its forms
- arts and culture in the economic and social life of the province
- arts and culture in education
- the arm's-length principle and peer evaluation
- community input in the creation and implementation of cultural policy
- individual artists in the creation of a living culture

C) CULTURAL FEDERATIONS OF NOVA SCOTIA

A comprehensive reassessment of CFNS should be undertaken as soon as possible.

The primary goals of this reassessment should be to make CFNS more representative of the larger cultural community and more efficient in its administration.

The reassessment should be carried out by an independent consultant.

The consultant should be hired by and under the direction of an independent committee.

The committee should include representatives from the current cultural federations (approximately 50%) and individuals from unrepresented arts and cultural industries (approximately 50%) with one representative from the provincial Cultural Affairs Division.

The current board of CFNS should be rapidly expanded to become more representative of the larger cultural community.

Joint administration for the "resident" federations (those sharing CFNS office space) should be taken over by an operations committee made up of their executive directors.

D) FUNDING FOR CULTURAL PRODUCTION

Provincial funding for cultural production should be raised to at least the average level for other provinces, and freezes on operational funding should be lifted.

Appropriate levels of provincial funding for cultural production should be judged by per capita expenditure and by percentage of the provincial budget. Government expenditure on cultural production be raised to at least one half of one percent of the provincial budget.

E) ARM'S-LENGTH FUNDING

The province should place a high priority on the use of arm's-length agencies and peer juries for funding the arts and cultural industries in Nova Scotia.

All project grants for organizations and individuals in the cultural sector should be selected by peer review under the auspices of an arm's-length agency.

F) CULTURAL FOUNDATION

The province should amend the *Cultural Foundation Act* to create a truly arm's-length agency.

The Cultural Foundation should be mandated to act as fundraiser, endowment fund trustee, and source of revenue for the arm's-length funding programs of the Cultural Policy Board.

G) GRANTS TO INDIVIDUAL ARTISTS

The province should substantially augment funding to individual professional artists in all disciplines.

Funding for individual artists should be administered by arm's-length agencies through a process of peer review

H) COMMUNITY ARTS COUNCILS

The province should institute a program of operating grants to community arts councils.

I) CULTURAL POLICY CONFERENCES

Provincial cultural policy conferences should be held at regular intervals.

Conferences should be initiated and organized by the Cultural Policy Board and funded by the provincial government.

J) ARTS EDUCATION

The province should place a very high priority on improving the quality of arts education in its schools and consider the implementation of compulsory courses in the arts by qualified specialists.

K) STATUS OF THE ARTIST

The province should commence work on Status of the Artist legislation.

L) CULTURAL STATISTICS

The province should substantially improve its capacity for gathering statistical information on the cultural sector; it should also initiate a comprehensive study of the economic impact of the arts in Nova Scotia.

Coming of Age

The Report of the Nova Scotia Arts Advisory Committee

Culture has come of age in Nova Scotia, as in the rest of Canada. It is recognized as a way of generating individual and community development; creating employment at low cost; producing high-quality artifacts and processes; strengthening the sense of identity of Nova Scotians and in general, playing a vital role in our society and economy.

In his brief to the Nova Scotia Arts Advisory Committee's public hearings in April 1991, Harold Pearse, professor of Art Education at the Nova Scotia College of Art and Design, noted that "art and culture are the vibrant and essential ways that people have of perceiving and responding to, and ultimately of making sense of, their worlds." The Hon. Terence Donahoe, Minister of Tourism and Culture, recently described his mandate in the cultural field as being "to encourage our artists to produce the very best that is in them — and thus to ensure that we will be remembered as a human and civilized society. It is an awe-inspiring responsibility."

This report covers the discussions and conclusions of the Nova Scotia Arts Advisory Committee (NSAAC), set up in November 1990 by the previous Minister of Tourism and Culture, the Hon. Roland Thornhill, who gave the committee the following mandate:

NSAAC's mandate

> "This body's first task will be to examine the ARTS NOVA Report and its recommendations. In this task it will also be asked to seek such other input from professional and community arts sources as may be helpful in preparing advice for the Minister of Tourism and Culture on arts funding policies, programs and processes. I will be asking this arts advisory body to recommend an appropriate arm's-length process on the allocation of available resources. It will also be requested to make recommendations on the creation of a permanent Minister's Advisory Council on Arts and Culture. In preparing its recommendations for the permanent advisory mechanism on the Nova Scotia Government's arts and culture policy, the group will be asked to look into ways to integrate advice and public input on issues over a broad range of cultural and heritage priorities."

The NSAAC met for the first time in January 1991, and over the next eight months tackled their own "awe-inspiring responsibility."

Predecessors

1973 Cultural Policy Conference

The NSAAC is the most recent in a succession of groups that have examined the state of culture and the needs of artists in Nova Scotia.

The first of these was the 1973 Cultural Policy Conference organized by the newly established Department of Recreation under the direction of its co-ordinator of cultural programs, Louis Stephen. Its goal was to "identify special and general needs of the cultural community." The participants concluded that what was needed was further study. This was undertaken by the Department of Recreation, a community group and the firm of Peat Marwick. The results of these three studies were discussed at a second conference in 1974. The cultural community identified three main needs: increased funding for culture; consolidation of cultural programs; and community participation in decision making.

The conference recommendations bore fruit. In 1975 legislation to establish an Art Gallery of Nova Scotia was proclaimed. In 1977, the Cultural Affairs Division was established within the Department of Recreation. In the same year the Cultural Federations of Nova Scotia (CFNS) was incorporated with the assistance of the Department of Recreation and its cultural programs co-ordinator.

1983 Cultural Policy Conference

In 1983 came another policy conference. This was jointly sponsored by the Department of Culture, Recreation and Fitness (as it had become in 1979) and the Cultural Federations of Nova Scotia. Its final report contained two sets of recommendations: those in written briefs and those from the 225 conference participants. The written recommendations were listed in order of priority, with increased funding for culture, the establishment of an arts council and support for improved arts education heading the list. The 318 recommendations from those at the conference were edited down to 22. They echoed the written submissions, but were not listed in order of priority.

The conference management committee made the following plea: "Further attention to the work of the Conference must now become the responsibility of the other structures within both government and the

community. As a Committee we strongly urge these groups to give their full attention to the recommendations developed by the conference participants and those originating in the submissions." This plea went unheard. The cultural community, with the exception of the crafts sector, waited for the government to initiate action, but the conference recommendations were largely ignored by the Department of Culture, Recreation and Fitness.

Nova Scotia Coalition on Arts and Culture

The Nova Scotia Coalition on Federal Cultural Policy (now the Nova Scotia Coalition on Arts and Culture) came into being in response to the November 1984 drastic budget cuts to federal cultural institutions. In January 1985 it held an Arts and Culture assembly, which drew attention to the necessity of government funding for the arts. Silver Donald Cameron, in his keynote address, told the 1,000 people who attended that " we are not here just to talk to government; we are here to celebrate our own maturity as a community of creators, our own success in fields where success is measured by much higher and harder standards than those of the marketplace." In September of the same year, the Coalition held The Halifax Conference: A National Forum on Canadian Cultural Policy, in which the Coalition reaffirmed the principles established by Federation of Canadian Artists, founded at Kingston in 1941. These principles included public support as the cornerstone of arts and culture policy in Canada; the arm's-length principle; the central role of artists in the development and implementation of policy; commitment to the cultural integrity of the regions. The conference proceedings were published under the title *"You've Got Ten Minutes to Get that Flag Down."*

In 1987, the Coalition held 11 meetings across the province asking the question: "Does Nova Scotia need a provincial arts council?" As a result of the responses the Coalition formed a Cultural Development Committee to study existing cultural institutions in Nova Scotia and analyse the role of the government in cultural development. In February 1989, ARTS NOVA was established as the educational and research arm of the Coalition.

Tour of province by Minister of Tourism and Culture

In October and November 1989, then Tourism and Culture Minister Roland Thornhill toured the province seeking input from the public on tourism and culture. Of the 849 ideas and suggestions received, 155 pertained to arts and culture. Many related to specific issues in the areas visited, but quite a few dealt with arts and culture in general. In Truro, a participant suggested that "cultural activities have a role to play in

attracting economic development"; in Lunenburg, someone pointed out that "artists are a resource and should be treated as such." Calls for a provincial arts council were heard at several meetings.

ARTS NOVA Report

In May 1990, the results of the Cultural Development Committee's public meetings and their further research were published as *Public Policy and Cultural Development in Nova Scotia.* The report, known as the ARTS NOVA Report, summarized the fundamental principles on which the study was based:

1 All Nova Scotians have the right to a rich and vital cultural life
2 A thriving indigenous arts community is crucial to the creation of that cultural life
3 Government, which represents all Nova Scotians, should play a key role as facilitator of artistic production, distribution, education and participation
4 Public input is essential to the determination of government's cultural priorities.

The Nova Scotia Coalition on Arts and Culture and the Cultural Development Committee of ARTS NOVA are to be congratulated on the production of this first independent study of public support for cultural development in Nova Scotia. The ARTS NOVA Report provides a detailed analysis of the policies, problems and potential in the cultural field. The goal of the study was "to raise the level of cultural activity and awareness in Nova Scotia by encouraging improvements in the quantity and quality of provincial arts funding." A concluding statement is particularly relevant in these times of more slices having to be cut out of smaller pies: " And last, but certainly not least, the cultural community must win the support of the people of Nova Scotia. . . . Without the enthusiastic support of the broader community, progress may be difficult if not impossible."

Public participation

NSAAC Public Hearings

Seeking public input, the NSAAC invited the cultural community to make oral presentations at public hearings on April 12 and 13, 1991, at the Cunard St. Theatre, or to send in written submissions to the Nova Scotia Arts Advisory Committee. The notice for the hearings specified input on "the recommendations of the ARTS NOVA Report; arm's-

length funding for the arts in Nova Scotia; and a permanent Minister's Advisory Council on the arts and culture." The Committee heard twenty oral presentations and received eleven additional written submissions. A list of these can be found in Appendix A.

The response indicated general approval of the findings of the ARTS NOVA Report and of its recommendations. Levels of support for the recommendations were as follows:

Near Unanimous Support
Improved arts education
Provincial cultural policy
Enhanced funding for the arts
Arm's-length funding

Strong Support
Advisory Council to the Minister
Arts foundation
Grants to individual artists
Peer evaluation
Reassessment of CFNS
Cultural policy conference

Modest Support
CFNS as funding/advisory body
Arts council as funding/advisory body
Cultural Affairs Division to account for all expenditures
Support for community arts councils

N.S.Music Educators Association

Brenda Porter, a representative of the Nova Scotia Music Educators Association, who noted that "arts is the best investment governments can make for the future," pointed out that the arts "should be treated as a generic field (along with science/maths, humanities and physical arts) and 20-25% of every student's timetable should be in the area of the arts." She concluded her presentation by endorsing Mavor Moore's statement that "an educational system such as ours that allows the humanities and the fine arts to become endangered species is already living on borrowed time." Representatives from Dalhousie Art Gallery emphasized how fundamental a comprehensive arts education program is to cultural

Dalhousie Art Gallery

development in Nova Scotia for "without an informed audience and their active participation, the arts cannot thrive."

Professional Association of Canadian Theatres

Among those commenting on policy was the Nova Scotia Caucus of the Professional Association of Canadian Theatres who saw "an urgent need for the Cultural Affairs Division to publish and distribute a clear document outlining cultural policy (as separate from individual programs)."

Nearly everyone noted the inadequacy of current provincial funding for the arts. However, a number of briefs recognized the present stringent economic climate and stressed of the need to be realistic, and to use

N.S. Choral Federation

available resources more efficiently. Paddy Muir of the Choral Federation suggested that it was advisable to maintain "funding at its present level with no further reductions and build a structure which is fair and flexible and which can expand when economic conditions permit." The

N.S. College of Art and Design

brief from Nova Scotia College of Art and Design Board of Governors pointed out that, "the cost of creating a job in the arts is probably less than that of other professions and the benefits are substantial. In that the cost/benefit ratio is believed to be so favorable, we feel that more generous funding of the arts would enhance both the quality of life and the economy of the province."

NSAAC meet with Cultural Affairs Division

The NSAAC, in addition to evaluating the results of the 1983 Cultural Policy Conference, the Minister's Tour of the Province, and their own Public Hearings, also invited officials of the Cultural Affairs Division to their March meeting. Director Allison Bishop, Ted Bairstow, head of the Performing Arts Section, and Susan Lowery, head of the Visual Arts Section, made presentations and answered questions.

Defining the parameters

Definition of terms

An initial task was to develop a common language. The Committee comprises representatives from a number of different artistic disciplines and cultural sectors, including heritage and multiculturalism. The ARTS NOVA Report was quite specific about its terminology:

> The word culture in this Report shall generally be used to refer to arts and artistic activity. This means that certain sectors which are often included in the cultural portfolio (eg. museums, heritage, archives,

> libraries and multiculturalism will NOT be directly addressed. . . . The ARTS, in turn, will be loosely defined to include all of the traditional forms: the performing, literary, visual, and media arts, as well as the numerous hybrid forms which are currently evolving from them. It will also include the cultural industries (film, video, broadcasting, publishing and sound recording). . . . As with the term *arts*, the word *artist* will be used in its broadest sense to mean an individual who practises any of the various artforms.

It was decided that when examining the recommendations of the ARTS NOVA Report, the Committee would use the Report's restricted meaning of the word culture, but in making its own recommendations the NSAAC would include heritage and multiculturalism. In the ARTS NOVA Report the term *cultural production* is used to refer to artistic output.

ARTS NOVA Report recommendations

The Committee undertook an extensive review and discussion of the 31 recommendations in the ARTS NOVA Report. Some were accepted without revision, others reworded, and several were deleted. The following 19 recommendations were unanimously approved in principle as the basis for the NSAAC's further discussions:

Revised ARTS NOVA recommendations approved

A. The Province of Nova Scotia should give high priority to funding individual artists through the programs of an arm's-length funding agency.

B. The Cultural Affairs Division should account in its annual report for ALL forms of financial assistance to the community including grants, equity investments, and the purchase of goods and services.

C. The Government of Nova Scotia should raise funding for cultural production to at least the per capita average for Canadian provinces.

D. The Government of Nova Scotia should invest one half of one percent of the provincial budget in cultural production.

E. The Cultural Affairs Division of the Department of Tourism and Culture should be the primary source of provincial funding to provincial cultural agencies and institutions.

F. The Province of Nova Scotia should create a formal cultural policy document to guide provincial cultural development; the document should be generated by the Department of Tourism and Culture in full consultation with the cultural community.

G. The department responsible for culture should establish a representative Cultural Advisory Council to advise the Minister on cultural policy and programs.

H. The Government of Nova Scotia should sponsor provincial cultural policy conferences at least every five years; conferences should be organized by the cultural community and be structured to assess past performance and set future priorities.

I. Cultural policy should be made on the basis of broad cultural considerations; benefits to other sectors should be seen as significant but entirely secondary.

J. There should be a separate Deputy Minister of Culture under the Department of Tourism and Culture.

K. An objective evaluation of the Cultural Federations of Nova Scotia should be undertaken in order to broaden representation, improve operating conditions, and create a more effective voice for the cultural community.

L. The Government of Nova Scotia should legislate or amend existing legislation to create an arm's-length arts foundation to act as fund raiser, endowment trustee, and funding agency.

M. The Government of Nova Scotia should legislate an arm's-length funding agency to allocate funds through peer review.

N. The Department of Tourism and Culture should provide for the

collection and analysis of cultural statistics, preferably through a neutral agency such as the proposed provincial arts foundation.

O. The Department of Tourism and Culture should provide operational funding for an independent cultural policy analyst.

P. The Government of Nova Scotia should provide funding to local and regional community arts councils.

Q. The Department of Tourism and Culture should undertake a thorough study of federal sources for cultural funding and develop an aggressive strategy for accessing them.

R. The Government of Nova Scotia should implement tax incentives and matching grant programs as a way to encourage private sector investment in the arts.

S. The Department of Education and the Department of Tourism and Culture should immediately address the lack of comprehensive arts education in Nova Scotia.

Funding individual artists

The first recommendation, "The Province of Nova Scotia should give high priority to funding individual artists through the programs of an arm's-length provincial arts council," is a key element of the ARTS NOVA Report.

The Federal Cultural Policy Review Committee, established in the summer of 1980, expressed a fundamental concern, echoed in this recommendation. The Report, in an often-quoted passage, pointed out that "the evidence is overwhelming that Canada does not provide an adequate living for most of its professional artists. It is clear that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves, through their unpaid or underpaid labour."

Cultural policy

A number of recommendations dealt with general cultural policy or the lack of it. The Committee agreed that there is no identifiable cultural policy in Nova Scotia. What the Cultural Affairs Division refers to as policies are actually program guidelines. At the meeting with the NSAAC, Allison Bishop, offered an explanation for this deficiency: "There is no

well defined minutely articulated grand policy or strategy for culture because the various governments of the day, at least in the period of my employment, have not wanted one." The NSAAC, however, endorsed the ARTS NOVA call for the province to create a formal cultural policy document, to be generated by the Department of Tourism and Culture in consultation with the cultural community. A documented policy is particularly important for the Department's dealing with other provincial agencies (such as the Department of Education) that are involved with culture and with federal and municipal levels of government The NSAAC saw the recommendation for a single provincial Department of Culture as a hope for the future. In the current economic climate they agreed that the appointment of a separate Deputy-Minister of Culture was more appropriate.

Separate Deputy-Minister of Culture

Eleven of the approved recommendations dealt exclusively with funding or mentioned funding indirectly.

Cultural funding

The Committee agreed that in light of the economic importance of culture, it made more sense for the government to invest money in indigenous cultural production than in fly-by-night industries. The Hon. Terence Donahoe has acknowledged that "it is only recently that governments have come to recognize that culture is an important industry in its own right." The province of Quebec currently devotes three-quarters of one percent of its provincial budget to cultural production and the government has promised this will be raised to a full one percent. The NSAAC agreed that the Province of Nova Scotia should be asked to invest one half of one percent of the provincial budget in cultural production.

Economic importance of culture

The NSAAC feels that the importance of arts and cultural activities to the economy of the province is not generally appreciated. These non-polluting, renewable and expanding entrepreneurial resources have generally been overlooked as one of the prime financial contributors to the provincial economy.

Statistical details covering the current economic impact to the province of manufacturing, shipping, tourism, agriculture and fishing are readily available. Regrettably, no similar financial evaluation or study of the arts and cultural industries has been undertaken by the province to date.

In an attempt to generate some preliminary information on the econmic impact of the arts in Nova Scotia, the NSAAC sent a short

questionnnaire to 120 cultural institutions and companies. However, the Committee felt that the information gathered did not provide a sufficient basis for reliable conclusions. The NSAAC, therefore, urges the Province to substantially improve its capacity for gathering statistical information on the cultural sector, and to initiate a comprehensive study of the economic impact of the arts in Nova Scotia.

Importance of arts education

The importance of arts education was emphasized by nearly every participant in the public hearings held by the NSAAC. While recognizing that education was not within their mandate, the NSAAC felt that the universal concern expressed by the cultural community should be addressed as an urgent priority.

An arm's-length funding process

Arm's-length principle

The essence of the arm's-length principle is the distancing of politicians from certain types of decision making. In the arts this means that funding decisions are made by an independent board rather than by the government itself. Arm's-length bodies are being increasingly recognized as effective agencies for ensuring artistic freedom and the best use of available funds without political interference, especially in times of financial stringency. They allocate available funds to those who can best use them for their stated purpose.

Peer review

Peer review lies at the heart of the arm's-length process. In the cultural field, judgement of artistic worth is made by the peers of those seeking funding, not by civil servants or politicians A board of trustees ensures that the process is as free as possible of the inevitable political and human follies that arise any time money comes into the picture. This system is already used extensively in many fields in Nova Scotia, in Canada and throughout the world.

Arm's-length funding mechanism

It is clear from the reports of cultural conferences and public hearings that people involved in arts and culture in the province saw the need for an arm's-length funding mechanism for the arts as long it fulfilled a number of conditions. For example, it should: 1) represent various regions, disciplines and cultural groups in the province and be responsive to their diverse needs; 2) select representative juries from these constituencies; 3) keep administrative costs of the agency to a minimum; 4) support both amateurs and professionals adequately.

Arm's-length structures in other provinces

In considering the arm's-length process for arts funding, the Committee examined the experiences in the six provinces that already have such a structure in place: Newfoundland and Labrador, New Brunswick, Prince Edward Island, Manitoba, Saskatchewan (whose Arts Board established in 1948 is the oldest arts council in North America) and Ontario. While this background information was useful in positioning their thinking, the Committee agreed that Nova Scotia must have a structure based on it own specific needs, not one copied from elsewhere.

Necessity for a cultural policy

But how does one create such a structure and incorporate new functions in the absence of a cultural policy? In Nova Scotia there has never been a separate Culture portfolio. First it was part of Recreation, then Culture, Recreation and Fitness, and currently a junior partner with Tourism. Without a well-defined policy, there is no guarantee that any recommended structure would prosper if Culture were to be moved to yet another department.

Cultural Policy Board

The arm's-length approach recommended by the NSAAC has as its central focus a Cultural Policy Board, with at least two-thirds of its directors chosen by the cultural community. Its two most important functions will be to assist the appropriate government department in the development of cultural policy and to distribute project and program funds via peer jurying to individual artists, arts organizations and community arts councils. In addition to the Board, the Committee recommends establishment of a Cultural Foundation which will receive funds from the Department of Tourism and Culture, raise funds from private and corporate sources, serve as trustees for an endowment fund and allocate funds to the Cultural Policy Board's grants program. The *Cultural Foundation Act* could provide the legislative instrument for such a foundation, but it would have to be substantially amended to become truly arm's-length from government. The board of trustees of the foundation, appointed by government, would consist of twelve members from the business and corporate communities, including accounting and legal sectors. It is recommended that the chairman of the Cultural Policy Board be one of the members.

Cultural Foundation

Operational funding for cultural organizations

The Department of Tourism and Culture, through the Cultural Affairs Division, will continue to provide operating grants, as it does now, to cultural organizations such as the Art Gallery of Nova Scotia, Symphony Nova Scotia, Neptune Theatre, Cultural Federations of Nova Scotia. Operating grants to such organizations have been frozen for almost a

decade, and a reversal of this policy is essential to the fulfilment of their mandate.

Build the new or renovate the old?

The Committee recognized that the government has three choices in approaching change in the cultural field: build a new structure, renovate the old, maintain the status quo. In the matter of an arm's-length funding mechanism, the ARTS NOVA Report and several of the submissions to the NSAAC favoured a new structure. Other submissions received by the NSAAC, and a discussion paper by Allison Bishop recommended that the Cultural Federations of Nova Scotia (CFNS) take over the role.

Cultural Federations of Nova Scotia (CFNS)

CFNS was founded in 1977 as a alliance of eight provincial cultural organizations: Dance Nova Scotia; Federation of Nova Scotian Heritage; Multicultural Association of Nova Scotia; Nova Scotia Choral Federation; Nova Scotia Designer Crafts Council; Nova Scotia Drama League; Visual Arts Nova Scotia; Writers' Federation of Nova Scotia. Each member federation operates independently with its own constitution, membership, staff and board of directors. In a report for 1989-90 (its first annual report) CFNS defines an individual federation as "dues-paying, non-profit, provincial cultural umbrella organization which actively maintains an office within the premises occupied by the society and which subscribes to the objects of the society." There is also provision for associate membership in CFNS by organizations that meet this specification but "maintains its own office space outside the premises of the society." The objectives of CFNS described as "to promote the growth and to raise the quality of arts and culture on a province-wide basis and to increase general cultural awareness in Nova Scotia."

Objectives of CFNS

CFNS publishes a magazine, The Octopus, sponsors programs such as Cultural Awareness Week and the Cultural Life Awards, and provides administrative and support services to its members. It has its own board of directors, made up of representatives from the individual federations and members-at-large, and a staff of five comprising an executive director, secretary, bookkeeper, program co-ordinator and editor. CFNS receives almost its entire budget from the Department of Tourism and Culture.

Criticisms of CFNS

The ARTS NOVA Report levels a number of criticisms at CFNS, though it admits that it has "made a profound contribution to the creative

life of the province," and that many of its problems are not completely under its control. The report notes that CFNS is not truly representative of the cultural community. Professional musicians and designers are not members, nor are the cultural industries (film, video, broadcasting, publishing and sound recording).

Cultural Policy Board

The NSAAC agrees that building on existing strengths and structures is both desirable and efficient, but that this must be done critically and with an eye towards constant improvement. The NSAAC therefore favours a restructured CFNS as the focus for the next stage of cultural development in Nova Scotia.

Administration of cultural federations

As part of any restructuring of CFNS, the Nova Scotia Arts Advisory Committee would like to see a division of the current Board functions. All administration of shared facilities would be carried out by an office manager hired by an Operations Committee made up of the executive directors of the member federations. Cultural policy matters, as well as an arms-length funding program, would become the responsibility of an expanded and newly mandated CFNS Board. In effect, it would become the province's Cultural Policy Board.

The NSAAC agreed unanimously that the CFNS Board as currently constituted could not possibly assume the role of the Cultural Policy Board. However, an appropriately restructured, revitalized CFNS, truly representative of the larger cultural community could function as a Cultural Policy Board. Initially this new Board would consist of the following:

Composition of Cultural Policy Board

1 One representative from each of the CFNS member federations
2 Five members appointed by the government from cultural industries, organizations such as AGNS, SNS, Neptune Theatre, etc., and corporate patrons
3 Chair of the Cultural Foundation
4 Five members from cultural sectors not otherwise represented
5 Three members at large from the cultural community

Over time, it is expected that the membership of CFNS will gradually expand and become more inclusive. Eventually, CFNS could become

sufficiently representative of the cultural community that most members of the Cultural Policy Board would belong to one of the federations.

Duties of Cultural Policy Board

In addition to serving as policy adviser to government and administering an arm's-length funding program, the duties of the Cultural Policy Board would include: 1) hiring an executive director; 2) assisting in the development of Status of the Artist legislation and amendment of the *Cultural Foundation Act*; 3) arranging cultural policy conferences; and 4) advising the minister and senior officials on a broad range of cultural and heritage priorities.

Reassessment of CFNS

The reassessment of CFNS, without which it could not assume the role of Cultural Policy Board, will be performed by an outside consultant who would recommend how a major restructuring could be carried out. It is, however, essential that an independent committee set the terms of reference for the consultant to ensure that appropriate proposals for restructuring are made. The following recommendation was officially moved and passed unanimously by NSAAC:

Terms of reference for consultant

Moved that the assumption of Cultural Policy Board functions by CFNS must be contingent upon a restructuring of the organization which would 1) make it more widely representative of the cultural community and 2) exclude it from the operational functions of the federations. The Nova Scotia Arts Advisory Committee recommends engaging an outside consultant for the purpose of re-evaluating and assessing the functions of CFNS. The NSAAC, with appropriate representation from government and CFNS, will set terms of reference for this consultant and continue to work with the consultant until the study is completed.

Minister's advisory council

The final portion of the mandate to the NSAAC asked that it make recommendations on how advice on cultural and heritage issues could be sought from the public and channelled to the Minister through an advisory council.

Cultural Policy Board will advise Minister

This has been covered by the way in which the Cultural Policy Board is structured. The Cultural Policy Board will serve as the Minister's advisory council. Because of its close association with the wider cultural community in the province, it will be capable of providing counsel on a

wide range of matters. It will also have the capability of forming special task groups when needed.

Cultural policy conferences

One major vehicle for channelling advice and public input will be the policy conferences. The NSAAC's recommendation is that a major policy review conference be held at least every five years, and that smaller, less complex assemblies of the cultural community be held annually, with locations for these meetings rotated around the province

Putting it all together

The "Proposed Organizational Chart for Provincial Cultural Policy and Funding," which can be found in Appendix B, will assist in visualizing how the structures proposed in this report will integrate with those already in existence.

Conclusion

The title of this report was carefully considered. The NSAAC believes that the cultural community has indeed come of age, and that it is now ready to take a leadership role in the creation and implementation of cultural policy in Nova Scotia. After the meetings, conferences, reports, and recommendations (many of which have been made again and again), it is now time for action. We therefore offer this report with a sense of urgency and in full expectation that it will be given the highest priority within government.

Culture is an essential component of the economic and social life of Nova Scotians. By implementing the recommendations of this report, the Government of Nova Scotia will ensure that its citizens participate fully in the creation of a rich and vital cultural life, and that opportunities for cultural expression will multiply and flourish.

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APPENDIX A

The Nova Scotia Arts Advisory Committee received submissions from the following individuals and groups

Annapolis Royal Community Arts Council;
Art Gallery of Nova Scotia
artsCape Breton
Canadian Actors' Equity Association, Maritime Advisory Committee
Canadian Literary Collections Project, Dalhousie University
Canadian Magazine Publishers Association
Canadian Artists Representation (CARFAC NS)
Centre for Art Tapes
Cultural Federations of Nova Scotia
Cunard St. Theatre
Dalhousie Art Gallery Advisory Committee
East Coast Music Association
Eye Level Gallery
Halifax Dance/Nova Scotia Dance
Chris Heide
Sheldon McInnes
Mermaid Theatre
Music Industry Association of Nova Scotia
N.S. Women Artists' Network
Nova Scotia Choral Federation
Nova Scotia College of Art and Design, Board of Governors
Nova Scotia Designer Crafts Council
Nova Scotia Music Educators Association
Dr. Harold Pearse, art educator
Professional Association of Canadian Theatres
Queens County Arts and Crafts Council
Mary Sparling
Upstart Theatre
Visual Arts Nova Scotia
Wharf Rat Productions
Writers' Federation of Nova Scotia

PROPOSED ORGANIZATIONAL CHART FOR PROVINCIAL CULTURAL POLICY AND FUNDING: